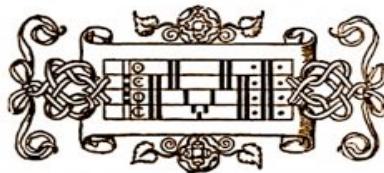




CONSERVATORIO DI MUSICA ARRIGO BOITO  
PARMA

**LABRET MUS**  
**LABORATORY ON MUSICAL RHETORIC**

MARCH 14-17, 2016  
MARCH 22, 2016  
APRIL 18, 2016



***MUSIC AND GESTURE***

Lectures, seminars and concerts  
by

Robert S. Hatten, Luigi Abbate, Francesco Baroni, Mario Baroni,  
Marco Capra, Riccardo Ceni, Pierre-Alain Clerc, Paolo Colombo,  
Deda Cristina Colonna, Gianvincenzo Cresta, Francesco Dilaghi, Emilia Fadini,  
Roberta Faroldi, Maurizio Giani, Roberto Gini, Mirella Greco,  
Gian Luca Lastraioli, Carlo Lo Presti, Riccardo Mascia, Gianluigi Mattiotti,  
Severino Ortiz Rey, Andrea Padova, Claudia Rondelli

With the participation of students from

the Conservatorio di Musica Arrigo Boito di Parma  
and the Haute École de Musique de Lausanne-Sion-Fribourg, Site de Sion



## INTRODUCTION

*What is MUSICAL RHETORIC?*

Once the obstacles of technique have been surpassed and the structure and form of a musical piece understood, the performer has to search for and reestablish its sense, its expressive meaning, elements that together constitute interpretation. Musical rhetoric can be the medium that ties together the author, the performer, and the listener allowing them to share a language and thus fostering the emotional and conceptual understanding of the work. The fact that musical rhetoric is not confined to the historical period between the Renaissance and Classicism (it rather transcends epochs, repertoires, and styles), is not just a fascinating hypothesis: a rhetorical analysis of a Toccata by Claudio Merulo, of a song by the Beatles, a string quartet, or of a poetic or theatrical text, is thus possible, necessary, as well as exciting.

*“Theory comes from practice”: a WORKSHOP rather than a conference*

To bring down the mental barrier that separates what is considered “theory” from musical practice is a fundamental step for the performer. It is for this reason that every day the workshop will conclude with a concert. The workshop articulates through the lessons and seminars - which we would not want to define as either theoretical nor practical - the search for validity which for any musician represents the essence of interpretation, as well as the acquisition of a language that enables one to communicate with those listening.

*The subject of 2016: MUSIC AND GESTURE*

After the first edition in 2014 and that one in 2015 on Music and Silence, this year we aim at investigating the relation between music and gesture, through different genres and styles, in a temporal frame that extends from the Middle Age to the contemporary: the gesture of composer, performer, director, and actor. Therefore we would like to thank all the participants, lecturers, and performers involved in the four productions, for their own expressive and musical gestures.

## PARTICIPATION

Participation in the Laboratory on **March 14-17** is open to all, and allows students to gain formative credits, even in the case of attending a singular presentation.

Participation (requiring enrollment) to the seminar on **March 22**, *Il testo tradito n. 2: Bach's Passacaglia*, coordinated by Luigi Abbate, allows students to gain formative credits.

For further information and enrollment please write directly to Luigi Abbate [luigi.abbate@conservatorio.pr.it](mailto:luigi.abbate@conservatorio.pr.it)

The listener's guides of Luigi Abbate on **March 22** and of Riccardo Mascia on **April 18** and are open to all.

## PROGRAM

### Monday, March 14, 2016, Auditorium del Carmine

2:30 PM - 3:00 PM Riccardo Ceni, *Introduction*

3:00 PM - 4:00 PM Robert S. Hatten, *Virtual Agency in Music*

4:15 PM - 5:15 PM Gianvincenzo Cresta, *From Gesture to Form: a Compositional Experience*

5:30 PM - 7:00 PM Pierre-Alain Clerc, *On Gesture in French Tragedy and Comedy*

8:30 PM “*Electrica Medievalia Carmina. The Dark Side of Medieval Music*”

Concert conducted by Gian Luca Lastraioli with the students of the Pop School of the Conservatorio di Musica Arrigo Boito

Music by Adam de la Halle, Thibaut de Champagne, Pérotin le Grand, anonymous (French, English, Italian, Spanish, German)

### Tuesday, March 15, 2016, Auditorium del Carmine

10:00 AM - 12:00 AM Emilia Fadini, *Musical Declamation: Rethorical Figures and little embellishments between 16th and 19th Century.*

12:15 AM - 1:15 AM Mario Baroni, *Gestural Interpretation of Handel's Giulio Cesare: the Composer Imagines, Actors Obey.*

3:30 PM - 6:30 PM Roberto Gini and Deda Cristina Colonna, *Actio, actio, actio!*

8.30 PM “*Venice in Europe*”

Concert performed by Roberto Gini with the *Early Music Consort* of the Conservatorio di Musica Arrigo Boito (with historical instruments) and the participation of Francesco Baroni, Ferrarini, Gian Luca Lastraioli

Music by Giovanni Gabrieli, Claudio Monteverdi, Johann Rosenmüller

### Wednesday, March 16, 2016, Auditorium del Carmine

10:00 AM - 11:00 AM Francesco Dilaghi, “*Oppositional*” and “*Imploring*” *Psychological Gesture, Before and After Beethoven.*

11:00 AM - 12:00 AM Mirella Greco, *Composition and Interpretation: Processes behind Human Creativity According to Psychoanalysis*

12:15 AM - 1:15 PM Andrea Padova, *Gestures and Topics in Mozart's Piano Sonatas*

3:30 PM - 4:30 PM Maurizio Giani, *Gesture in Music According to Wagner: Theory and Praxis.*

4:45 PM - 5:45 PM Paolo Colombo, *Disclosed Opera.*

7:00 PM “*Shared Gesture: Chamber Music with Piano from Mozart to Messiaen*”

Concert performed by the students of the Piano School of the Conservatorio di Musica Arrigo Boito in Parma and from the Haute École de Musique de Lausanne-Sion-Fribourg, Site de Sion

Music by Wolfgang Amadeus Mozart, Johannes Brahms, Olivier Messiaen

## **Thursday, March 17, 2016, Auditorium del Carmine**

10:00 AM - 11:00 AM Marco Capra, *Symbolic Figure of Conductor: Appearance and Meaning*.

11:00 AM - 12:00 AM Gianluigi Mattiotti, *Physics and Metaphorical Gesture in Francesco Filidei's Music*.

12:15 PM - 13:15 PM Severino Ortíz Rey, *Introduction to the Concert "The Jondo Gesture in Albéniz and Falla"*

3:30 PM - 4:30 PM Carlo Lo Presti, *Voice's Primitive Gesture in Olivier Messiaen's Cinq Rechants and André Jolivet's Épithalame*.

5:00 PM - 6:30 PM Robert S. Hatten, *Gesture and Rhetoric in Scene Four of my One-act Opera, "Compassion"*

Haruka Takahashi soprano, Im Dongho tenor, Li Chen bariton, Claudia Rondelli piano and conducting, Roberta Faroldi direction

8.30 PM *"The Jondo gesture in Albéniz and Falla"*

Concert performed by Severino Ortiz Rey

Music by Isaac Albéniz and Manuel de Falla

## **OTHER PRESENTATIONS**

### **Tuesday, March 22, 2016, Sala Merulo / Auditorium del Carmine**

Luigi Abbate, seminar and listener's guide *Il testo tradito n. 2: Bach's Passacaglia*

10:00 AM seminar (Sala Merulo)

6:00 PM listener's guide (Auditorium del Carmine)

### **Friday, April 18, 2016, Auditorium del Carmine**

6.00 PM Riccardo Mascia, listener's guide: *Words, Affects, Gestures, Dances*

## **EVENT ORGANIZATION**

LABRETMUS 2016 has been organized by:

Riccardo Ceni [riccardo.ceni@conservatorio.pr.it](mailto:riccardo.ceni@conservatorio.pr.it)

Roberto Gini [roberto.gini@conservatorio.pr.it](mailto:roberto.gini@conservatorio.pr.it)

Carlo Lo Presti [carlo.lopresti@conservatorio.pr.it](mailto:carlo.lopresti@conservatorio.pr.it)

Andrea Padova [andrea.padova@conservatorio.pr.it](mailto:andrea.padova@conservatorio.pr.it)

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## CONCERTS

Each concert is an integral part of the overall planning of LABRET MUS 2016, and sound testimony of the topics covered during the day, lesson that becomes music.

### **Monday, March 14, 2016, 8.30 PM, Auditorium del Carmine**

*"Electrica Medievalia Carmina. The Dark Side of Medieval Music"*

Concert performed by Gian Luca Lastraioli with the students of the Pop School of the Conservatorio di Musica Arrigo Boito

Music by Adam de la Halle, Thibaut de Champagne, Pérotin le Grand, anonymous (French, English, Italian, Spanish, German)

Josepha Bertolini, soprano  
Alessia Camera, mezzosoprano  
Cristina Fontanelli, alto  
Michele Boni, electric guitar  
Lorenzo Urbanetto, electric guitar  
Alexa Giacon, keyboards  
Raffaele Trapasso, bass guitar  
Davide Colletto, drums  
Gian Luca Lastraioli, electric guitar and conducting

### **Tuesday, March 15, 2016, 8.30 PM, Auditorium del Carmine**

*"Venice in Europe"*

Concert performed by Roberto Gini with the *Early Music Consort* of the Conservatorio di Musica Arrigo Boito (with historical instruments) and the participation of Francesco Baroni, and Gian Luca Lastraioli

Music by Giovanni Gabrieli, Claudio Monteverdi, Johann Rosenmüller

Maria Caruso-Benecchi, soprano  
Federica Catania, Laura Comuzzi, Maria Di Bella, Luca Difato, Marco Kerschbaumer, Sarah Pelosi, violin  
Sayu Aino, viola da braccio  
Elena Bacchini, Roberto Gini, Maria Notarianni, Luca Piccini, Caterina Soresina Stoppani, viole da gamba  
Chafik Hashizume, viola da gamba and basso da braccio  
Alessandro Trapasso, Roberto Gini, harpsichord  
Francesco Baroni, organ  
Silvia Amato, Paolo Carrara, Gian Luca Lastraioli, chitarroni

### **Wednesday, March 16, 2015, 7.00 PM, Auditorium del Carmine**

*"Shared Gesture: Chamber Music with Piano from Mozart to Messiaen"*

Concert performed by the students of the Piano School of the Conservatorio di Musica Arrigo Boito and from the Haute École de Musique de Lausanne-Sion-Fribourg, Site de Sion

Music by Wolfgang Amadeus Mozart, Johannes Brahms, Olivier Messiaen

Eva Marlinge and Adeline Melo, clarinet (HEMU, Site de Lausanne)  
Charlotte Woronkow, violin (HEMU, Site de Sion)  
Cyprien Semayne, viola (HEMU, Site de Sion)  
Ugo Reser, Lina Luzzi, violoncelle (HEMU, Site de Sion)  
Ayumi Matsumoto, Claudia Zucconi, Yue Yao, piano (Conservatorio di Musica Arrigo Boito)

### **Thursday, March 17, 2015, 8.30 PM, Auditorium del Carmine**

*"The Jondo gesture in Albéniz and Falla"*

Concert performed by Severino Ortiz Rey (Conservatorio Superior de Música de Vigo)

Music by Isaac Albéniz and Manuel de Falla

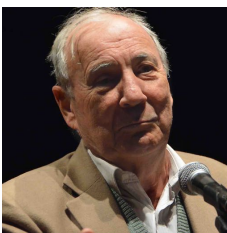
**PEOPLE**  
**Participants in LABRETMUS 2016**



**Luigi Abbate** Music Composition Diplom (Conservatorio Giuseppe Verdi, Milan) and Piano. Masterclasses in Music Composition (teacher G. Ligeti); and Music Informatics in Paris: Les Ateliers Upic (teacher I. Xenakis) and Ircam. Author of works, winner or selected in Italian and international music composition awards such as: Gaudeamus Musicweek Amsterdam, Premio Ulivo d'oro Imperia, International Alea III Composition Award Boston, a.o. –, and presented in the framework of music festivals and musical institutions such as: SIMC Amsterdam, E.A. Orchestra Sinfonica Siciliana, Festival Nieuwe Muziek Zeeland Middelburg (The Netherlands), Tel Aviv Biennale, Settimane Musicali di Stresa e del Lago Maggiore, Festival Ccmix Paris-Neue Vocalsolisten Stuttgart, I Percussionisti del Teatro alla Scala Milan, Orchestra ORT Firenze, Orchestra Sinfonica G. Verdi Milan. With the musical drama *Il sesto cerchio*, winner of “Wiener Internationaler Kompositionswettbewerb”, under the Artistic Direction of Claudio Abbado. Compositions broadcasted on Rai-Rome, Nos Radio-Hiversum, WDR-Koln, etc., and published by Casa Ricordi and Edizioni Suvini Zerboni Milan. He teaches Composition at Conservatorio Arrigo Boito in Parma. Masterclasses teacher at Sibelius Academy, Helsinki, ISA-La Habana and Brasil universities (USP, UFPB, FAMES, UFSM). Invited by The Jerusalem Rubin Academy. Journalist, author of critical texts concerning contemporary music for journals and for Philips Classics label.



**Francesco Baroni** studied organ with Francesco Tasini and harpsichord with Bob van Asperen. He started performing as a soloist and continuo player at a very young age with the ensemble *Il Dolcimelo*, which he founded in 1980. Since then he has collaborated with the most prestigious ensembles of early Italian music such as: *Accademia Bizantina*, *Arte dell'Arco*, *Cappella della Pietà dei Turchini*, *Ensemble Aurora*, *Europa Galante* and *Venice Baroque Orchestra*. He has played for the most important early music festivals and concert halls in Europe and has made recordings for the labels Arion, Tactus, Naxos, Symphonia, Glossa, Brilliant, ORF and Sony. In 1992 he founded the ensemble *Compagnia de Musici*, in order to gratify his passion for seeking out and recovery unpublished Italian Baroque music: these recordings, including works such as the *Concerti da chiesa op. II* (1729) by Andrea Zani, the oratorio by Francesco Antonio Pistocchi *Il Martirio di S. Adriano* (1692), and the instrumental music by Carlo Tassarini (1690-1766), have received numerous acknowledgements and prizes from international critics. In 2013 he conducted the oratorio “Per la nascita del Redentore” (1700) by Giovanni Lorenzo Lulier, personally attending to the modern edition and the recording. He is Honorary Inspector of the Soprintendenza ai Beni Artistici e Storici di Parma e Piacenza (Department of Artistic and Historical Heritage of Parma and Piacenza) for the protection and restoration of historical organs. He teaches harpsichord and historical keyboard instruments at the Conservatorio Arrigo Boito, Parma.



**Mario Baroni** started his career as a musical expert for Italian newspapers and as a member of the Councils of Biennale in Venice and Teatro Comunale in Bologna. From 1976 he taught in the University of Calabria then in Bologna. In the latter he has been full professor, and director, of the Department of Music. In 1990 he founded an association for the analysis and theory of music. He was also one of the founders of ESCOM (European Society for the Study of Cognitive aspects of Music). He published books and articles on music education, music analysis, music psychology, music in mass-media, and on the history of music. Among his main interests, 20th century music have had a central role. Results of his research have been presented in the 5 volumes of the *Enciclopedia della Musica* (Einaudi, Torino 2001-2006) co-directed by him with Jean-Jacques Nattiez, Rossana Dalmonte and Margaret Bent.



**Marco Capra** graduated “summa cum laude” in Materie Letterarie at the University of Parma, presenting a thesis on the impresarial activities and the music periodicals of the publishing house, Casa musicale Sonzogno. His thesis was published in 1995 by Sonzogno. Since 1985, he has worked at the Centro Internazionale di Ricerca sui Periodici Musicali (CIRPeM) of Parma, first as an archivist and researcher, and since 2001 as Director of the institute. From 2000 to 2003, he was a member of the National Committee of the Società Italiana di Musicologia, with responsibility for the co-ordination of editorial activities. In 2002, he was appointed as Professor in the discipline area of “History of Music and Musicology” at the University of Parma. Since 2005 he is Scientific Director of the Casa della Musica of Parma. His publications concern above all topics of material history (institutions, systems of information and music criticism, theatrical production), and reception of Italian music from the eighteenth to the twentieth centuries. Especially noteworthy are his contributions dedicated to the birth and evolution of criticism and the Italian musical press in the nineteenth and twentieth centuries; the nineteenth-century publishing trade, musical societies and theatrical institutions; the Italian opera.



**Riccardo Ceni** was born in Milano in 1970. He studied composition with B. Bettinelli and Azio Corghi, conducting with Maurizio Benini, Daniele Gatti and C.M. Giulini, choir conducting with Norbert Balatsch, Franco Monego and Tonu Kaljuste, graduating in composition, polyphonic composition, choir and orchestra conducting. He was finalist at the competition “Young Orchestra Conductors of the EC” (Spoleto 2003). He is invited by Orchestra Sinfonica Arturo Toscanini, Teatro Massimo in Palermo (Operalaboratorio), Arena di Verona, I Cameristi del Teatro alla Scala, Orchestra Filarmonica di Torino, Orchestra Guido Cantelli, Orchestra da Camera di Mantova, I Pomeriggi Musicali, Orchestra Sinfonica Giuseppe Verdi, Teatro Comunale in Bologna. Devoted to contemporary repertoire, he was director of the Ensemble 2 Agosto and guest conductor at Sax-ensemble in Madrid. He cuts the cds *Skin*, *Dolly today - around Fauré* (Stradivarius) and the dvd *Polar* about L. De Pablo’s music. He was coordinator of the master “Musica d’oggi – comporre, eseguire, produrre”. Deeply interested in dramatic and rhetoric in music, he cooperates with Ricordi and «Musik & Ästhetik». Full professor at the Conservatorio Arrigo Boito in Parma, he teaches at the conservatoires in Lugano and Ferrara and as a visiting professor at the Real Conservatorio Superior of Madrid.



**Pierre-Alain Clerc** was born in 1955 and has been appointed organist in the Churches of Saint Laurent and Saint Paul in Lausanne. He teaches organ at the Conservatoire and Music Academy in Lausanne, also teaches basso continuo and harpsichord at the Centre of Ancient Music of HEM in Genève. Besides his concert activity, prevalingly centered on the repertoires of the XVII and XVIII centuries, he regularly works as an actor. This dual activity, both musical and theatrical, has naturally led him towards a keen interest for musical rhetoric and the classical French declamation; on such subjects he often gives performances, lectures and courses (École Britten de Périgueux, Académie d’Ambronay, Conservatoire de Brest, Lille, Metz, Bruxelles, CNSM de Paris et Lyon, Université de Fribourg, Genève, Montpellier, Nantes, Paris, Poitiers, Opéra Comique de Paris). He is the author of several articles on declamation and of a *Discours sur la rhétorique musicale*. He played several times the role of the Devil in the *Histoire du Soldat* by Stravinsky and Ramuz, a role that for an organist represents a consecration.



**Paolo Colombo** was born in 1969. He is a composer and essay writer. Some compositions: *Adenoid im Gral*, a piece for piano in a show with Gottfried Wagner and Michael Chaplin; soundtrack for *Tredici poesie* by Roberto Mussapi; musical opera *Scrooge*; *Iterum alte volat*, anthem for the Second Military School of Milan; soundtrack of the movie *Un supereroe in affido* performed in Giffoni Film Festival. Colombo created and presently conducts the vocal ensemble *Polypop*, performing an original repertoire that interprets Italian pop song through a madrigalistic style. Some essays: *L'opera svelata. Treatise about musical rethoric in the Italian opera in XIX century*; *Music in you. How you can communicate with word sound*.



**Deda Cristina Colonna** graduated in ballet from Civico Istituto Musicale Brera (Novara) and Ecole Supérieure d'Études Chorégraphiques (Paris). She holds a degree in dance from the Sorbonne, where she specialised in Renaissance and Baroque Dance. She graduated from the Acting School of Teatro Stabile di Genova and acted in works from Shakespeare to Cechov and Genet. She was soloist and guest choreographer with The New York Baroque Dance Company. Deda has created original pieces like *Voluptas Dolendi – I Gesti del Caravaggio* (performance and film) and *Tetraktys ovvero la prima età del mondo*, and choreographed and/or staged over 25 operas, such as, recently: *Ottone in Villa* by A. Vivaldi (Innsbruck, Copenhagen), *Il Giasone* by A. Cavalli and *Il Matrimonio Segreto* by D. Cimarosa (Drottningholm Slottsteater), *L'Incoronazione di Poppea* by C. Monteverdi and *Gesualdo-Shadows* by the contemporary composer Bo Holten (Copenhagen Royal Opera/Takkelloftet). She has been teaching baroque dance and acting in various institutions internationally for over 25 years. In 2014 she was Guest Visiting Professor at University of Stockholm/Performing Premodernity. She was the Director of the Dance School of Civico Istituto Brera in Novara from 2005-2013. Her researches on baroque dance were published in the proceedings of numerous international conferences. Upcoming projects include the staging and choreography of *Armide* by J.B. Lully for the Innsbrucker Festwochen der Alten Musik.



**Gianvincenzo Cresta**, after receiving diplomas in piano and composition, devoted himself to the study of the music of the late 20th century and published two books and 40 essays and articles on historical-analytical issues. He is one of the most active composers of his generation. His music is regularly performed at the top music festivals: Opéra Bastille in Paris, the Festival Cervantino in Mexico City, Festspielhaus Hellerau in Dresden, Parco della Musica in Rome, Journées Grame in Lyon, Auditorium Nacional of Madrid. In 2012, commissioned by Radio France, he composed *In Amoro Canto* for the Présences Festival 2013. For Biennale Musica of Venice 2013 he composed *Voci incroci*. His music has been broadcast by Belgian VRT, Rai Radio Tre, Rai Tre, TVE2, RSI and Radio France. He collaborates steadily with soloists such as Christophe Desjardins, Rohan de Saram, Pascal Gallois, Claude Delangle, Rachid Safir, the Solistes XXI of Paris, and many others. He has recorded for Arts, Stradivarius, Rainbow Classic, Niccolò, Konsequenz, and Aliamusica records. His last Cd, *Alle Guerre d'Amore* (2014), has been recorded at IRCAM of Paris for Digressione Music. His last piece, *Hinnenì - Alle madri rifugiate* (text by Erri De Luca), will be premiered at the Festival Présences 2016 in Paris by the Orchestre Philharmonique de Radio France. He teaches Fondamenti di Composizione at the Conservatorio Domenico Cimarosa of Avellino.



**Francesco Dilaghi** studied piano with G. Sacchetti (getting his degree cum laude), chamber music with F. Rossi (cellist of the former Quartetto Italiano), harpsichord with A. Conti. He graduated cum laude in history of music at the University of Florence. He performed in Italy and abroad; he plays since many years as pianist and harpsichordist with ORT-Orchestra della Toscana, performing also as soloist. As continuo-player he performed with conductors as P. Bellugi, F. Brüggen, T. Koopman, A. Parrott, P. McCreech, S. Preston, F.



Biondi. He collaborated in master classes and recitals given by important musicians: B. Tuckwell, R. Vlatkovic, A. Pay, R. Stoltzman, S. Meyer, K. Leister, W. Christ, C. Banchini, C. Chiarappa, the Wind Quartet of the Berliner Philharmoniker (Quintets of Mozart and Beethoven). Active also as a musicologist, he edited for Ricordi the first modern edition of the harpsichord compositions of G.B. Pescetti, the Italian translation of the *Vie de Haydn* by Stendhal for the publisher Passigli and published a research on the ornamentation in piano music. He gave lectures for the Universities of Florence and Arezzo on Debussy's piano music and his relationships with the art and literature of his time. In 2004 he held a course as guest professor on Bach's *Invenzioni* and their relationships with the classic rhetoric at the Conservatory of Szeged (Hungary). He teaches piano at the Conservatorio G.B. Martini in Bologna.



**Emilia Fadini** performs both Harpsichord and Historic Piano and conducts research in musicology. She has published many articles and studies on the interpretation of Early music from the Renaissance to the early 19th Century. For Ricordi editions she has published the Harpsichord compositions of Alessandro Poglietti and is curator of the new critical edition of Domenico Scarlatti's Sonatas. She is also the author, in collaboration with Alda Bellasich, of two important studies on the notation for keyboard instruments from the 14th to the 18th centuries and on early keyboard fingering, (*Il Clavicembalo*, Torino, EDT, second edition 2005). Recently she has published in collaboration with Maria Antonietta Cancellaro *Accentuation in Music: Classical metres and rules in 18th and 19th century*, for Rugginenti, Milan, 2009 (orig.: *L'accentuazione in musica: metrica classica e norme sette-ottocentesche*). The recording company "Stradivarius" has appointed her Artistic Director for recording the complete Sonatas of Domenico Scarlatti performed by various Italian harpsichordists: Fadini has recorded 1<sup>st</sup>, 5<sup>th</sup>, and 11<sup>th</sup> CD of the set. Professor of Harpsichord at the Conservatory Giuseppe Verdi in Milan until 1991, Fadini presently teaches Harpsichord, Clavichord and Historic Piano at the Scuola Musicale di Milano. She is Artistic Director of the Musical Association "Monti e Mousika" based in Parzanica (Province of Bergamo).



**Roberta Faroldi**, theater director and librettist. She graduated in DAMS at the Bologna University and in Choir Conducting at the Conservatorio A. Boito in Parma, following at the same time studies in Musical Composition and Theatre. She has worked with world-renowned theater directors, such as Graham Vick and Liliana Cavani, and has contributed to the revival of historical productions of Italian theater directors (as *Die Entführung aus dem Serail* by G. Strehler or *Rigoletto* by P.L. Samaritani). As director she signed several Italian operas and important first stagings in modern times (*Le soldat magicien* by Philidor, *Daphnis et Chloé* by Rousseau, in collaboration with the Institute of Italian Culture in Paris), working with important Italian and foreign theaters (among others Seville, A Coruña, Mexico City, Hong Kong). In recent years she was devoted mainly to the staging of new works, in collaboration with many contemporary composers. She made her debut as a librettist with *Blackout* (music by Roberto Scarcella Perino), staged in New York in 2003. They have made gratifying achievements also her other chamber works, for which she wrote the libretto and directing: *Freschi di stampa* (music by Giorgio Spriano), *Alice* (by Stefano Seghedoni), *Aladdin* (Lorenzo Marini), *La leggenda del Mastro Vetraio* (by Giorgio Mirto), *La Regina delle Nevi* and *Il Piccolo Principe* (both by Stefano Maccagno). With composer Gian Luca Baldi, she wrote the text of *Il Principe vagabondo-Omaggio a Chaplin*. Most of these works have been presented at the International Festival MITO, both in Turin and Milan. Since 2005 he is Artistic Director of MICRON - Festival of Chamber Operas in Turin. She currently teaches Theory and Technique of Scenic Interpretation at the Conservatory Arrigo Boito of Parma.



**Maurizio Giani**, born 1948 in Grosseto, studied philosophy and music in Florence. He earned his Ph.D. from Bologna University in 1995, and has taught at the Salerno University and the University of Bologna, where he is Associate Professor for Music Aesthetics. Former chair of the advanced degree in Musicology. Member of the board of directors of «Il Saggiatore musicale». The focus of his research is German music and aesthetics of the nineteenth and twentieth century. His writings include *Once more Music and the Social Consciousness: Reconsidering Liszt's Lyon*, in M. Saffle, R. Dalmonte (eds.), *Liszt and the Birth of Modern Europe* (Hillsdale, NY, 2003), *Erpreßtes Verstummen. Zu Claude Debussys Wagnerkritik*, in «wagnerspectrum» 1/2008, *Music Criticism and Esthetics in 20th Century Italy: Between Croce, Phenomenology, and Marxism*, in «Sonus. A Journal of Investigation into Global Musical Possibilities», Fall 2008, *Aspekte der Wagner-Rezeption in Italien*, in «wagnerspectrum», 1/2010, *Das musikalische Selbstbewußtsein im Italien des ausgehenden 19. Jahrhunderts*, in *Klang – Ton – Musik. Theorien und Modelle (national)kultureller Identitätsstiftung*, Hamburg, Felix Meiner, 2014. His book *Un tessuto di motivi. Le origini del pensiero estetico di Richard Wagner* (Turin, 1999) won 2001 ex-aequo the XXXV Iglesias Price. His more recent major work is a comprehensive monograph about Brahms: *Johannes Brahms*, Palermo, L'Epos, 2011.



**Roberto Gini** studied cello at the Conservatorio Giuseppe Verdi in Milan with Attilio Ranzato and specialized in the technique of ancient instruments studying viola da gamba with Jordi Savall in Basel (graduating in 1980) and attending courses of chamber music in Salzburg with Nikolaus Harnoncourt. Violist and cellist, he has played a relevant performing and recording activity both as an instrumentalist (with Laura Alvini, Wieland Kuijken, Anner Bylsma, Jordi Savall and others) and as a member of various groups (with *Hesperion XX*, 1977-1986); he founded in 1985 the ensemble Concerto, with whom he made several productions until 2007 related to its research activities. He has recorded more than 60 cds both as a instrumentalist and as an ensemble and orchestra conductor with labels such as Tactus, Astrée-Auvidis, Accord, Stradivarius, Nuova Era, Gloss, Dynamic and Olive-music. Professor of viola da gamba at the Conservatorio Arrigo Boito in Parma, he is regularly invited to give courses, master classes and lectures at conferences and research centers. Currently he performs in concert as a cellist and viola da gamba soloist. With Olive-music he recorded for *Viola Bastard* and *Division-Viol* (with the first ever recording of compositions by Henry Butler) and, in a duo with Wieland Kuijken, music by John Jenkins, as part of a larger project to rediscover the literature for solo viola da gamba. With his quartet, The Concert of Violets, he recorded instrumental music and *Consort-Songs* by William Byrd and his contemporaries, as well as a monographic collection of compositions by Carlo Farina. Since 2002 he leads a program on tour in duo with actress Valentina Cortese.



**Mirella Greco** was born in Tripoli (Libia), she got her diploma in piano at the Conservatory of Piacenza under the guide of Mr. D. Ghigino. She prosecutes her studies with L. Passaglia deepening the knowledge of the 20th century music and of Italian repertoire. Afterwards she mostly dedicates herself studying Chamber Music with the teachers Guarino and Bogino. She teaches Piano in the Conservatory Arrigo Boito of Parma. In december 2007 she achieved the specialistic Doctor's degree in Psychology (with 110 cum laude) at the University of Pavia. She taught General Psychology and Development's Psychology in the Conservatory Antonio Vivaldi of Alessandria. She is psychologist and psychotherapist oriented by psychoanalysis.



**Robert S. Hatten** joined the faculty of the University of Texas in Fall 2011 as Professor of Music Theory, having taught previously at Indiana University. His first book, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Indiana University Press, 1994), was co-recipient of the Wallace Berry Publication Award from the Society for Music Theory in 1997. His second book, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Indiana University Press, 2004), helped launch the book series “Musical Meaning and Interpretation,” for which Dr. Hatten serves as general editor. Dr. Hatten has served as Vice-President of the Society for Music Theory (2005-07) and President of the Semiotic Society of America (2007-08). His research interests include semiotic theories of musical meaning (including agency, expressive genres, gesture, style, topics, tropes, and narrativity), performance and analysis (as pianist), music and the poetic text (as poet), and twentieth-century opera (as librettist and composer). He has given invited papers and keynotes across North American and Europe, and extended lecture series in Poland, Finland, Spain, and Mexico.



**Gian Luca Lastraioli** was born in Florence in 1957. He started his professional career as lutenist and theorbist in 1982 participating in concerts and early music festivals in Italy, France, Denmark, Germany, Norway, Belgium, Switzerland, Holland, Czechoslovakia, Poland, Israel, Great Britain, New Zealand, and Brasil, joining some of the most prestigious ensembles specialized in the performance of early music repertoire such as The Harp Consort, The Freiburger Baroque Orchestra, Modo Antiquo, Pro Cantione Antiqua, The Fitzwilliam String Quartet. Both as a continuo player and/or a conductor he has recorded over fifty cd released by the most important European recording labels, among which the first world recordings of the *Medici Ballet Suites* by Lorenzo Allegri, the opera *L’Aurora Ingannata* by Girolamo Giacobbi, and the first monographic collections of works by several Italian Early Baroque composers such as Francesca Caccini, Enrico Radesca, Carlo Milanuzzi and Cosimo Bottegari. Gian Luca Lastraioli is professor of Lute at the Conservatorio Arrigo Boito in Parma and at the Scuola di Musica di Fiesole. He has been invited as a guest professor by Pepperdine University (USA), James Madison University (USA), Universidad Federal do Paraibo (Brasil) and other academical institutions and programmes. In 2007 he has been appointed Maestro della Cappella di Santa Maria degli Angiolini (Florence) and since 2012 he has been Artistic Director and Musical Conductor of the European Lute Orchestra. He is vice president of the Società Italiana del Liuto. As a musicologist and a researcher he has edited several editions of lute music, such as the complete works by Giulio Cesare Barbetta, Pietro Paolo Borrobo, Joan Ambrosio Dalza, Giovanni Zamboni.



**Carlo Lo Presti** completed his bachelor’s degree in Musicology at the University of Turin with Enrico Fubini. His thesis on *Body and music in medical-astrological treatises in Italian Renaissance*, was awarded in Bari from the Musical Association “Il Coretto” in 1990. He received his Ph.D. in Musicology from the University of Bologna, with a thesis on *Ethnographie musicale and orientalism in France*. He published in 1995 the book *Franz Schubert: The Wanderer and the Hell* (Florence, Le Lettere) and wrote essays and reviews for several journals as «Rivista Italiana di Musicologia», «Il Saggiatore musicale», «Musica/Realtà», «Sonus», «Il Fronimo». He contributed to the project *Music in the 20th-Century Italy* of the Italian Musicological Society with an essay on Mario Castelnuovo-Tedesco's *Sonata (omaggio a Boccherini)* for guitar, published in the cd-rom *Music in Italy: 1930-1940* (Stradivarius, 2010). From 1998 to 2003 he was in the editorial board of the «Rivista Italiana di Musicologia». He researches mainly on 20th-Century Italian and French music. He's also a guitarist: he had several recitals in Italy and Europe, playing as soloist and in different ensembles. He premiered many new works of young and well-known composers. He teaches History of music at the Conservatorio Arrigo Boito in Parma.



**Riccardo Mascia** graduated with honours in Piano and Harpsichord at the Conservatorio in Genoa; he received the first prize of *Virtuosité* in Geneva with Christiane Jaccottet. He started as vocal coach in the International Vocal and Performing Arts Courses, working with Iris Adami Corradetti, Louis Alva, Gianni Raimondi and Giuseppe Taddei. He was coach at the Teatro Carlo Felice in Genoa, at the Grand Théâtre in Geneva, assistant to Alberto Zedda for the *Mozart Festival* in La Coruña and the *Fondation Royaumont* in Paris. He currently collaborates with the theatres of Pisa, the *Settimane Musicali al Teatro Olimpico* (Vicenza) and other opera houses. Critics have often highlighted his inventiveness in realising continuo. He is vocal coach at the *Opéra de Chambre* in Geneva, where he contributes to the discovery of many eighteenth-century Italian comic operas. At the Theatre of Pisa, he is responsible for the training of young coaches for the Opera Studio. He gives concerts as a soloist and member of ancient music groups. He graduated in Italian Literature at the University of Genoa, with a thesis on comic *librettos*, held courses on the Italian language and metrics for singers and continuo players. He is invited for courses or concert-lessons for the University of Pisa, Genoa, Verona, Costa Rica, Verbier Festival Academy and the Conservatory of Lausanne. Since 2011 he has taught at the Conservatorio Arrigo Boito in Parma.



**Gianluigi Mattiotti**, born in Rome in 1962, graduated in History of Music at the University of Rome La Sapienza, with a dissertation about *Jeux* by Claude Debussy. At the same University he attended post-graduated studies in Musicology and a doctor's degree with a research, that was later published by LIM under the title *Geometrie di Musica: il periodo diatonico* di Aldo Clementi. He pursued musical studies at the Santa Cecilia Conservatory of Music in Rome, obtaining the diploma in Composition and in Electroacoustic Music. He received some scholarship for research works on contemporary music from the University of Cracow, the University of Latina and the Paul Sacher Stiftung (Basel). After being professor in Composition at the Conservatory of Music in Cagliari, he is now professor in musicology at the University of Cagliari. He published some essays on theoretical aspects of contemporary music and on composers as Aldo Clementi, Ivan Fedele, Toshio Hosokawa, Domenico Guaccero, Fausto Romitelli. As a music critic, he is contributor with the music magazines «Amadeus», «Classic Voice», «Il Giornale della Musica», «Il Corriere musicale», and he is in the board of the Associazione Nazionale dei Critici Musicali.



**Severino Ortiz Rey** has trained piano with Vladimira Smausova and So Young Moon in Vigo (Spain). 1st Honorary Mention in his graduation recital in High Conservatory of Music of Vigo. Further studies in Academy of Music and Performing Arts of Prag (HAMU), Czech Republic (1998-2000) with Professor Frantisek Malý. Duet with tenor José Antonio Campo since 2003. Concerts given around Spain. Invited by Spanish Embassy in Bolivia for a concert tour to commemorate 200 years of Bolivian independence (summer 2009). Invited by Spanish and Hungarian Embassies in Slovenia to commemorate Liszt's year in a concert given in Ljubljana (2011). Regular soloist of Galician orchestras with which he has played Beethoven 3rd (2009), Liszt 1st (2011) and Chopin 1st (2012) concertos. Professor of Piano at High Conservatory of Music of Vigo since 2004.



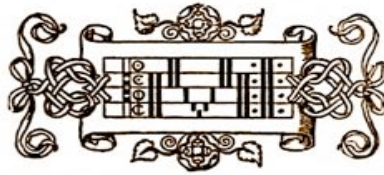
**Andrea Padova** studied piano with Vincenzo Vitale, Aldo Ciccolini, and Eric Larsen, and Composition with Gino Marinuzzi, Aldo Clementi and Aldo Donatoni, obtaining his Master Degree in Composition at the Accademia Nazionale di S. Cecilia in Rome. As a pianist he won the first prize at the “J.S. Bach International Piano Competition”. As a composer he received acknowledgements in several international contests (Wiener Wettbewerb für Neue Musik, “A. Casella”, “E. Porrino”, “Wiener Masters” ecc.). His works have been published and recorded by BMG-Ricordi, Edipan, Stradivarius. As a musicologist he devoted himself mainly to performance practices of the eighteenth and nineteenth centuries, ancient temperaments and Bach's keyboard works. His reconstruction and completions of some fragments by Bach have been recognized by musicologists as Harold C. Schonberg, who acknowledged to Andrea Padova «a strong personality, conviction, freedom, and style». Often invited to take master classes in Europe, U.S., and Japan, he has been juror of the “J.S. Bach” (Würzburg), “S. Thalberg” (Naples) e “E. Porrino” (Cagliari) International Piano Competitions.



**Claudia Rondelli**, qualified brilliantly in piano at the O. Vecchi ISSM in Modena and continued her studies with I. Rinaldi, E. Pastorino, C. Butzberger, P.N. Masi. She has also attended master classes on piano analysis and interpretation, with A. Guarnieri, R. Szidon, A. Lonquich, C. Eschenbach and J. Frantz at the Hochschule in Hamburg. She has taken part in various national and international competitions both as part of a piano duo and as a soloist, always receiving important acknowledgements. She studied German Lied with A. Zucker and E. Werba and began to work intensively with singers. She qualified in Vocal Chamber Music and in Chamber Music (II level Degree) with full marks and honours at the Conservatorio in Rovigo and widened her vocal chamber repertoire with E. Werba, E. Battaglia, D. Fischer-Dieskau, C. Ludwig, W. Moore, I. Gage. As a soloist and with various chamber groups and orchestras, she has performed concerts at Amici della Musica in Modena, Padova e Caltanissetta, Bologna (Feste musicali), Sagra Musicale Umbra, Mantova (Teatro Bibiena), Festival Mozart in Rovereto, Roma (Accademia Filarmonica), Salisburgo-Aspekte Festival, Klagenfurt, Milano (Teatro delle Erbe, Istituto Austriaco di Cultura), Munchen, Hamburg, Stockholm, Vigo and Malaga (Spagna), Nicosia, Tokyo. She is interested in contemporary music and made recordings for Rai, Swiss television and the record label CGE. She directs the treble voice choir “Girasole” and directed gospel choir “Serial Singers”. As a piano accompanist she has collaborated with many important singers (C. Merritt, L. Nucci, C. Colombara, M. Lippi). Her concert activity occasionally goes side by side with her musicological work: she contributed to the publication of the books *I Lieder di J.Brahms* and *Poesia e musica nella Francia di fine Ottocento*, following the seminars held by G. Salvetti. She graduated at DAMS in Bologna. She teaches at Conservatorio Arrigo Boito in Parma.

## THANKS

Finally we would like to thank the staff of the Conservatorio di Musica Arrigo Boito who has collaborated with professionalism and enthusiasm.



*Impresa delle pause*

(from the Isabella d'Este's Studiolo, Mantova, Palazzo Ducale)